

Latitude 33° South (2018)

Katia Beaugeais



Musical Period: Music of the Last 25 Years (Australian Focus)

Duration: 6:00

Instrumentation: Clarinet and Piano



Vandoren Paris and Selmer Sax Artist, Katia Beaugeais, is an award-winning French-Australian composer and saxophonist based in Sydney. Since winning the prestigious 2010 ISCM/IAMIC International Society for Contemporary Music Young Composer Award, Beaugeais's music ranging from solo saxophone to full orchestra has been performed in America, Canada, Croatia, Slovakia, Austria, Scotland, Ireland, England, France, Peru, Taiwan, Thailand, Australia and New Zealand.

This year, Beaugeais is featured soloist-composer on an ABC Classics podcast, where she is interviewed and performs her latest soprano saxophone piece, *Breath by Breath*, alongside new Australian saxophone works composed specially for her.

Recent CD releases of her music include *Like Snowdrops You will Shine*, commissioned for the Australian Chamber Orchestra Collective/ABC Classics Hush Foundation CD, and *First Light at Uluru*, recorded by world-renowned didgeridoo player, William Barton, and the Royal Australian Navy Band. Beaugeais's music was chosen for ACO's 2019 worldwide selected playlist celebrating "incredible female artists" and shortlisted for ABC's Classic 100.

Other highlights include: performances of her music by Professor Kyle Horch and the Royal College of Music Saxophone Orchestra in London, Royal Northern College of Music in Manchester, England, 2011/2013 Zagreb Biennale, Ensemble Zeitfluss (Austria), Elly Bašić Music School (Croatia), Sydney Symphony Orchestra Fellowship players, Queensland Symphony Orchestra composer workshop, Sydney/Melbourne Conservatorium Wind Symphony, Adelaide Wind Orchestra, ANBOC Festival, Baylor University at NASA Sax Alliance, Texas Woman's University Wind Symphony, and guest soloist-composer at the 2018 World Saxophone Congress in Zagreb, Melbourne's 100 Saxophones and Selmer Sax Showrooms in Paris, performing her own saxophone concerto for ABC Classics, invited on a panel with the legendary Jean-Marie Londeix, Strasbourg Conservatoire, and interviewed on Boulevard des Productions Strasbourg TV. Beaugeais teaches composition at the Sydney Conservatorium of Music where she is completing a PhD in Composition.

For more information visit Beaugeais's website: www.newmusicblock.com

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Composer's Note

World Premiere: 26 March 2018 by Cranbrook Students, Gregory Deng and Lin Xu-Zhang

Live Recording: <https://soundcloud.com/cranbrookschool/sets/cranbrook-centenary-composition-project>

Latitude 33° South for clarinet and piano was commissioned for Sydney's Cranbrook School 2018 Centenary Commissioning Project.

This piece is inspired by the solar latitude system. The first movement opens with a fast, loud, pulsating and rhythmic character. Rising and falling, virtuosic scalic, glissando bell-like motifs represent the position and emergence of sunspots and active latitudes that are associated with jet streams which vary throughout the solar cycle. Extreme registers, cluster chords and metre changes create a sense of exhilaration and excitement. A dream-like and atmospheric quality emerges with the clarinetist freely improvising with bird-like motifs alongside flourishes of rippling passages in the piano to depict the sun's flickering, shimmering light, and the intensity and brightness of the sun's rays.

The second movement is soft, serene and calm. The sun's warm afterglow and luminescent quality is portrayed by the clarinet's lyrical and soothing sound together with the dulcet tones of the piano.

Latitude 33° South showcases the clarinet's unique atmospheric tonal colours through the use of contemporary playing techniques featuring quarter-tone trills and multiphonics.

Performance Instruction

Latitude 33° South is approximately 5:30 to 6 minutes in length.

Movt I: 3:45 - 4 min

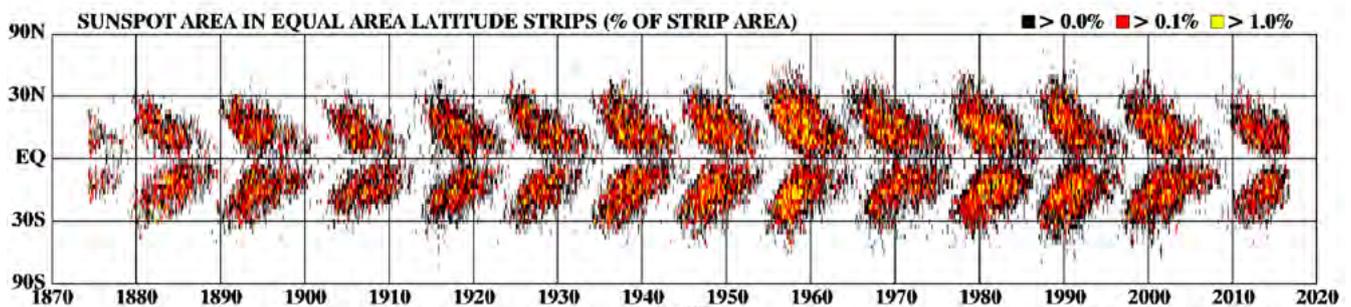
Movt II: 1:45 - 2 min

**Movements I and II can be performed separately.*

Latitude 33° South is designed for clarinet players of 7th grade AMEB level and above. No previous experience with contemporary playing techniques is needed.

Thank you to Frank Celata, clarinetist of the Sydney Symphony Orchestra, for his guidance regarding the extended technique fingering. All extended techniques are clearly displayed on the score.

DAILY SUNSPOT AREA AVERAGED OVER INDIVIDUAL SOLAR ROTATIONS



Notes from the Composer (Workshop Notes from masterclass)

Movement I

- Equality between players creating a sense of unity.
 - Rather than solo clarinet with accompaniment setting, piano part is considered as of equal importance and also contains soloistic moments.
 - Blending the tonal uniqueness of the instruments and players' technical ability.
 - Big and Bold then tangents with rays of shimmering light: bursts of pitch and colour to depict sunspots and active latitudes.
Enhanced by: Textural and dynamic changes, quarter-tone trills, flourishing glissandos, bell-like motifs.
- Thought process of Composer:** When refining the composition, it was back to basics.
- What is the best dynamic and articulation for overall stylistic communication and playability.

Movement II

Sound should be as if it's coming from a distance. The piano and clarinet sound should merge together, as soft as you can play.

Clarinetist can choose an alternate fingering to create a similar soft, delicate sound (as other multiphonic fingerings are possible). But the performer should choose what is comfortable for them. This is most important because

multiphonics can squeak if the player's embouchure is tight due to nerves. But if it does squeak, it is all part of the performance. The clarinetist should experiment and find the easiest one that feels right for them.

N.B. Multiphonics cannot be created on every note of the clarinet: there is only a certain amount of multiphonics for each instrument.

Movement I

Introduction 1-18

Harmonic Language

- Tonal Centres (Reminiscent of Debussy)
 - Non-traditional Cadences
 - Drifting modal centres
 - Flourishing piano lines
 - Hints at Bitonality
 - Superimposed mixed interval chords
- Speed variation of quarter-tones within timbre trill
 - Boxed notation: independent structured motifs creating textural layered effects.
 - Pedal Techniques on Piano (prolonged amounts of time) creating a mass fusion of colours and thick textural sound mass effects.

Expressive Techniques

- Trills (conventional and unconventional) used as a colouristic device.

Extended Techniques

- Multiphonics on Clarinet
- Timbre (quarter-tone) trills on Clarinet

Bar 1

Opening bar displays main composition features:

- Technical virtuosity, intense dynamics, articulation, extended techniques.
- Wide intervallic chordal structure
- Exploration of register
- Disjunct motion
- Mixed interval chords
- Quarter-tone colour trill in Clarinet
- Equality between both parts

Bold, lively & with panache
C. ♩ = 108-112

The image shows a musical score for the first bar of the introduction. It is written for Clarinet and Piano. The tempo is marked 'C. ♩ = 108-112'. The score includes performance instructions: '+Speaker key', 'timbre tr' (with a wavy line), and 'Trill boxed key' (with a boxed note). The music is in 4/4 time and features complex, disjunct motion and mixed interval chords. The piano part has a strong dynamic marking 'f'.

Bars 4-5

- Highly chromatic
- Pitch unison between parts
- Articulation imitation
- Interpolation (semiquavers) in Clarinet adds rhythmic intensity.

Musical score for Bars 4-5. The score is in 2/4 time and features a highly chromatic melody in the Clarinet (top staff) with frequent semiquaver runs. The Piano accompaniment (middle and bottom staves) consists of chords and moving lines that mirror the chromaticism of the Clarinet part, with some notes in unison. The key signature has two flats (B-flat and E-flat).

Bars 10-17

- Bar 10 motif
- Similar motion VS contrary motion
- Clarinet melody is developed using a variety of techniques: Real sequence, retrograde, octave displacement, permutations, rhythmic diminution.
- Articulation interplay between parts enhances tone colour variation.
- Compositional stylistic change in Piano: minimised quaver lines juxtaposed with opening mixed interval chordal figures, ending with characteristic wide octave leaps.

Musical score for Bars 10-17. The score is in 2/4 time and shows the development of the Bar 10 motif. The Clarinet (top staff) uses various techniques such as real sequence, retrograde, octave displacement, and permutations. The Piano accompaniment (middle and bottom staves) features minimised quaver lines and mixed interval chordal figures, ending with characteristic wide octave leaps. The key signature has two flats (B-flat and E-flat).

Section A

Bar 18

- Motif subito soft and builds with a transition into a tempo rubato free style.
- L'istesso Tempo, dolce indicated to create soothing tonal quality.
- Piano register shift into treble registers and continues to get higher.
- Clarinet bottom of register for mellow timbre and create intensity as it continues to ascend throughout the section.
- Dynamic swells help to phrase the motif being developed throughout this section.

A With a soothing & delicate quality
L'istesso tempo

18

pp dolce

pp dolce

Bar 21

- Real sequence used to harmonise in piano part
- Piano phrase groupings varied – 3rd beat emphasis, phrasing over barlines. Different to Clarinet to vary metre.
- Interpolation and octave displacement. E.g. compared with bar 26 DCAF GFAF motif.

21

pp

pp

Bars 28-33

- Interplay between the parts - Call & response semiquaver interplay.
- Clarinet in different metre feel due to semiquaver grouped phrasing (3 then 2).
- Opposite register placement between parts – Contrasting low VS high.
- Builds in volume and gets higher in range to lead into Section B.

The image displays a musical score for bars 28-33. The score is written for a clarinet and piano accompaniment. The clarinet part is in the upper register, while the piano accompaniment is in the lower register. The music features a call and response semiquaver interplay between the parts. The tempo and dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The score is divided into two systems, with bar numbers 28 and 31 indicated at the beginning of each system. The piano accompaniment consists of a steady semiquaver pattern in the right hand and a more complex rhythmic pattern in the left hand. The clarinet part features a series of semiquaver notes, with some notes beamed together in groups of three and two. The overall feel is one of a steady, rhythmic interplay between the two parts.

Section B

Bars 39-42

- 2.5 octave glissandos moving across whole register explores 3 timbral ranges of the instrument.
- Similar free moving timbral effect in Piano - flourishes of colour depicting the bright sun's rays, ending with bell chord motif.
- Illuminating Bell-like sound created by sudden shift into high registers and thick chordal texture by wide interval expansion.
- Composition gesture technique: Similar to gliss. effect, rhythmic notation in Piano creates free virtuosic feel - More about gesture than rhythmic precision.
- Composition purpose of 1/4 bar: Easier score playability & highlights main bell motif idea.

B In a free & virtuosic manner C. ♩ = 84-88
Tempo rubato

Glissandos: player chooses most suitable - diatonic or chromatic - or plays a mix of both. The gestural effect of the glissando is more important than pitch accuracy.

Bars 56-57

- 2 bar phrases 1/4 bar is used as pause point.
- Free time 2 bar phrases that explores modes and clusters to create harmonic interest.
- Interpolation and octave displacement. E.g. compared with bar 26 DCAF GFAP motif.

Bars 58-59

- Tonal colour is created by the piano playing a fusion of notes from Ab Lydian scale and holding all notes over the bar to form a cluster chord. The piano then sustains an Ebm7 first inversion chord.
- The Clarinet's scalic run is from C Lydian (with an interpolated Bb) before trilling on a C#.

The image shows a musical score for two staves, piano and clarinet, covering bars 58 and 59. The piano part is in the bass clef, and the clarinet part is in the treble clef. The time signature is 8/8 for bar 58 and 4/4 for bar 59. The piano part in bar 58 features a melodic line with a 9th chord and a cluster chord, marked *mf*. The clarinet part in bar 58 features a scalic run marked *mp*. In bar 59, the piano part sustains a cluster chord marked *f*, and the clarinet part features a trill on C# marked *f*. The score includes dynamic markings, articulation marks, and a first ending bracket labeled "l.v." with an asterisk.

Section C

Bars 63-64

- High Piano riff pianissimo, quintuplet produces a sparse, trance-like sun shimmering effect with quarter-tone colour trills from the Clarinet building throughout the section.
- Box notation – no set pulse alongside spacey/dreamy demisemiquavers in Piano.
- Boxed notation with trill speed variations suggest when to play within a bar whilst the piano remains in time (quintuplet figure).
- Tone Colour enhanced by opposite registers and speed variations. Clarinet quarter-tone trill effects (slow-fast-slow) in lowest register and soft, delicate sound in highest piano register.

Boxed motifs are to be played in a free, bird-like & improvisatory style
Rhythmic values are only a guide + boxed motifs can be played on any beat within the bar.
Clarinetist decides how long to play timbral trills. Include rests in between boxed motifs.

63

timbre tr (slow ----- fast ----- slow)

pp *p* *pp*

(5^{ua})

5 *sim.*

pp *p* *pp*

Bars 71-72

- Motivic & timbral variation in Clarinet and Piano.
- In Clarinet, new box notation figure: Interpolation with new quaver motif and new trill speed colour change (slow-fast).
- Call & response technique: Fragmentation of quaver motif repeated in Piano (but in tempo). Added octaves thicken texture and octave displacement occurs on last quaver (C).

71

(slow ----- fast)

mp *mf*

Section D

Bars 73-76

- With a textural build up of bell tones from the piano and arpeggio passages from the clarinet.
- Bar 74 pivotal moment: Character change with Clarinet and Piano now in tempo, stated by Clarinet's bell trill sun colour effect.
- Bell tones mostly in pitch/rhythmic unison throughout section.

End of boxed motifs.
Clarinetist plays in strict time.

D In Tempo
Clarinetist in tempo with pianist

(normal fast speed)

mf

Bell-like

73

75

p mp mf

mf sim.

Detailed description: This musical score snippet covers bars 73 to 76. It features three staves: Clarinet (top), Piano (middle), and Cello/Double Bass (bottom). The key signature has one flat, and the time signature is 4/4. Bar 73 shows the end of boxed motifs. Bar 74 is a pivotal moment where the Clarinetist and Pianist enter in tempo. The Clarinet part includes a bell trill marked 'Bell-like' and 'mf'. The Piano part features arpeggiated passages marked 'mf' and 'sim.'. Dynamics include 'mf', 'p', 'mp', and 'mf'. A tempo marking 'In Tempo' is present.

Bars 81-84

- Compound time signature change: 3/8 at bar 81 is the beginning of shifting metres. Returns to simple time (bar 83) before returning to alternating compound metres (Section E).

rit. a tempo

81

mf f

7 7:2

83

mf fp

Detailed description: This musical score snippet covers bars 81 to 84. It features three staves: Clarinet (top), Piano (middle), and Cello/Double Bass (bottom). The key signature has one flat. Bar 81 starts with a 3/8 time signature, marked 'rit.' and 'a tempo'. The Clarinet part has a trill marked 'mf'. The Piano part has arpeggiated passages marked 'mf' and 'f'. Bar 82 continues the 3/8 time signature. Bar 83 changes to 4/4 time signature, marked 'mf' and 'fp'. Bar 84 continues the 4/4 time signature, marked 'mf' and 'fp'. Dynamics include 'mf', 'f', and 'fp'. A tempo marking 'a tempo' is present.

Section E

Bars 87-89

- Tempo is restated with a more rhythmic melodic feel with simplified sustained clarinet lines, producing steady dynamic decay until the end of the movement.
- Section E colour textural variation: 3/8, 2/8, 3/8 pattern with sustained pedal creates a thick organ-like sound.
- Additive and subtractive alternating compound metres (2/8, 3/8, 4/8, 6/8) whilst maintaining same flowing demisemiquaver rhythmic idea continues to the end.

87 **E**

ff decresc.

ff decresc.

ff decresc.

Create a thick organ-like sound.
Clear pedal when needed but sustain notes at times to enhance the mass fusion of sound of bar 97.

Bars 97-99

- Decay ending created by texture, tone colour, register, dynamics.
- Sustained pedal creates dense textural effect with all pitches blurring together to create one organ-like sound mass.
- Extreme low registers and soft dynamics adds to the atmospheric ending.
- Molto rit. of quintuplet rhythmic motif and fading dynamics produces the gradual 'fading away' feel.
- Piece ends with lowest pitches of piece and an extended fermata to create a lingering, suspended moment that introduces the serene ambiance of Movt II.
- Compositional linking device: Final sustained single note in Clarinet & Piano serves as a connecting, linking point between Movt I and II.
- Stillness mood of Movt II is established by the elongated held pedal effect.

97 *molto rit.*

p

molto rit.

ppp

ppp

lunga

ppp

ppp

ppp

All pitches blur together to create a textural organ-like sound mass effect. *

Movement II

Bars 1-3

- Very soft dynamics throughout whole movt. To imitate the sun's warm afterglow, harmonic colours created by < > dynamic nuances, produces subtle swell effects between parts.
- "Serene & Stillness" character created by pedal point effects in Piano: opening with sustained low Bb and Clarinet's drawn-out melodic line.
- Sustained pitches in both parts create a static feel, enhancing the still, motionless atmospheric quality.
- Clarinet multiphonics: Textural device to produce gestural colour effects.
- Triangle notehead indicates the main note that the multiphonic is built from (N.B. Clarinet Part is shown in C but fingering is transposed). Specific multiphonic fingering displayed in score produces a range of higher pitches above the indicated Ab.
- Multiphonics are about the delicate soothing tone colour effect that it creates, rather than the chord or specific pitches. The multiphonic can create special emerging timbral effects when the bottom or top note first sounds followed by the whole multiphonic (as score player instruction explains).

Serene & stillness
Tempo rubato C. ♩=58-66

The image shows a musical score for the first three bars of a piece titled "Serene & stillness". The tempo is marked "Tempo rubato" with a quarter note equal to 58-66 beats per minute. The score is in 5/4 time and consists of three systems. The first system (bars 1-2) is in 5/4 time. The piano part (bottom staff) has a sustained low Bb pedal point. The clarinet part (top staff) has a melodic line starting on Ab. The second system (bar 3) is in 4/4 time. The piano part continues with the sustained low Bb. The clarinet part has a multiphonic section marked with a triangle notehead and dynamic markings: *p* < *mp* > *p*. The third system (bar 4) is in 5/4 time. The piano part continues with the sustained low Bb. The clarinet part has a melodic line starting on Ab. The score ends with a double bar line and a star symbol.

Bars 8-9

- Extreme use of register: Wide intervallic registers in Piano creating spacious, sparse texture.
- Retrograde of 1st 2 quaver notes of piece (F, Bb) in bars 8 & 9 with permutation of middle C (bar 9).
- Harmonic colouristic effect produced by rolled chord in low piano register.
- Sustained rolled piano pitches merges with the clarinet multiphonic on beat 4 of bar 8 to create a textural colour swell effect into bar 9.
- Different multiphonic and dynamic swell (mf) to vary timbral and textural colour.
- Fermata in bar 9 elongates 5/4 metre feel and creates a pause lingering moment to enhance stillness character.

Final Bars of Movement II

- Overlapping mixed interval chords in Piano creating harmonic textural colour: superimposed intervals of 2nds, 3rds, 4ths.
- Sun luminescent quality and Bell motif is highlighted by upper 'bell-like' sound registers.
- Pitch cluster chords enhance bell ring sun tonal resonance.
- Final bars show largest register expansion
- of whole movt that adds to enlightening sunspot latitude theme of piece.
- Clarinet timbral trill produces quarter-tone colouristic effects.
- First time in whole piece clarinetist plays timbre trill speed of slow-extremely slow. This creates tone colour contrast and the slow trill speed allows the listener to hear the unique individual quarter-tone effects.

Activities

Look at the techniques that the composer has used and discuss how they have allowed for flexibility and interpretation to be a key feature of this work whilst maintaining the compositional idea.

Some traditional terms are used in conjunction with more modern instructions.

Identify the following terms:

- **L'istesso Tempo** _____
- **Dolce** _____
- **A tempo** _____
- **Subito** _____

Why would a composer need to use a mixture of directions whether it be pictures, traditional Italian, or English instructions?

What is mixed metre?

Identify this in the piece and discuss the musical impact it has with reference to the concepts of music.

Research Task

Extended techniques (multiphonics).

In this work, Multiphonics have been used to create a particular tone colour or effect. One famous composer wrote a series of pieces for a range of instruments. His name was Luciano Berio. He titled these solo works Sequenza (III, IV, V etc). Find the one written for your instrument and listen to the extended techniques that have been used in his writing.

Resource Author

Phillip Beverley, Head of Music (7-12), Cranbrook School

Our sincere thanks to Katia Beaugeais for writing this work and for her feedback regarding the Education Resource

Score and Performance Materials

Score and Parts available for purchase from the Australian Music Centre:

<https://www.australianmusiccentre.com.au/workversion/beaugeais-katia-latitude-33-south/34200>

Cranbrook Centenary Composition Project

For Cranbrook School's 100th year, the School embarked on a significant commissioning project of new musical works to celebrate its Centenary. Our goal was to commission some of Australia's leading and emerging composers to capture the voice and sound of our school. In addition, we had a desire for this project to be available to the broader music education community and that it would be a contribution to young musicians and ensembles working outside of Cranbrook and across the world. With this in mind, 10 works were commissioned from some of Australia's leading and emerging composers – Matthew Hindson AM, Gerard Brophy, Brian Hogg, Paul Jarman, Ella Macens, Katia Beaugeais, Brian Hogg, Adrian Kingwell, Alex Pozniak and Luke Byrne.

The creation of these Centenary compositions presented a unique musical opportunity for our musicians. Not only were the pieces especially written for them, but the engagement of these renowned composers gave our students the ability to work with and achieve the vision of a living composer.

We asked our composers to challenge our budding musicians, composing with aspiration and a professional precision and excellence that our boys could rise to.

Cranbrook's sincere gratitude is extended to all of our commissioned composers for contributing to the artistic fabric of Cranbrook School in its Centenary, forming a tangible part of our future legacy.

Dr Luke Gilmour

Director of Music, 2018

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